DOCUMENT RESUME

ED 179 995 CS 205 353

TITLE Advanced Placement British Literature. Grade 12.
INSTITUTION Lancaster City School District, Pa.
PUB DATE [79]
NOTE 44p.

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Advanced Placement Programs: College High School Cooperation: Course Content: *Course Descriptions: Critical Thinking: *English Literature: Language Arts: *Literary Criticism: *Literature Appreciation: Secondary Education

ABSTRACT

An advanced placement literature course for high school seniors that stresses the development of the techniques of literary and artistic criticism is described in this paper. Also set forth in the paper are the philosophy underlying the course, the course objectives, textbooks and other required materials, the method of evaluation, the teacher's role in an advanced placement course, and a reading list and composition assignments for students to complete during the summer preceding the course. The major portion of the paper presents a detailed outline of course content and a bibliography for teacher reference and student research. (AEA)

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ADVANCED PLACEMENT BRITISH LITERATURE
GRADE 12

Academic Curriculum

Lancaster City School District
Pennsylvania

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CS205353

TABLE OF CONTENTS

		Page
A.	Course Description	2
B.	Philosophy and Goals	3
C.	Competencies	4
D.	Textbooks and Materials	4
E.	Evaluation	4
F.	The Role of the Teacher in Advanced Placement	5
G.	Summer Reading List and Composition Assignments	5
H.	Content	
1.	Geoffrey Chaucer	10
2.	Sir Philip Sidney	11
3.	Edmund Spenser	12
4.	Christopher Marlowe	13
5.	William Shakespeare	14
6.	John Donne	15
7.	George Herbert	16
8.	Andrew Marvell	17
9.	John Milton	18
10.	John Dryden	19
11.	Samuel Johnson	20
12.	William Blake	21
13.	William Wordsworth	22
14.	Samuel Taylor Coleridge	23
15.	John Keats	24
16.	Christina Rossetti	25
17.	Oscar Wilde	26
18.	Gerard Manley Hopkins	27
19.	Virginia Woolf	29
20.	Doris Lessing	30
I.	Bibliography for Teacher Reference and Student Research	31

A. Course Description

Advanced Placement British Literature begins in the spring of the students' junior year with the distribution of summer reading and composition lists. During the senior school year, a limited number of British literary works of various genres are studied intensively. Written responses to these readings are an integral part of the curriculum. Rewriting and editing will also be included in the teaching of composition skills.

Unlike English Literature I and II, Advanced Placement British Literature places importance upon the development of the techniques of literary and artistic criticism. Primary research is encouraged, as is establishing the relationship of British Literature to other art forms. Close reading and contemplative, highly organized methods of expository writing are stressed. These methods of learning are as important as the subject matter studied.

B. Philosophy and Goals

The School District of Lancaster believes that Advanced Placement British Literature is a necessary addition to the McCaskey High School curriculum because it offers an opportunity for the academically motivated or gifted student to experience college level reading, primary research, and advanced scholarship while still in a high school setting. Students taking Advanced Placement British Literature have the opportunity to take a nationally constructed and holistically scored examination which, if they achieve the median score, will enable them to earn six or more college credits in English.

*The Advanced Placement Program is a cooperative educational endeavor of the College Board. It is based on the fact that many young people can, with profit and delight, complete college-level studies in their secondary schools, and it represents a desire of schools and colleges to foster such experiences. Like other programs of the Board, this program is national, its policies are determined by representatives of member institutions, and its operational services are provided by Educational Testing Service (ETS).

Advanced Placement serves three groups: students who wish to pursue college-level studies while still in secondary school, schools that desire to offer these students the opportunity to do so, and colleges that wish to encourage and recognize such achievement. It does this by providing practical descriptions of college-level courses to interested schools and the results of examinations based on these courses to the colleges of the students' choice. Participating colleges, in turn, grant credit and appropriate placement, or one of these, to students who have done well on the examinations. Thus the Advanced Placement Program is an instrument of cooperation that extends the educational opportunities available to students by effectively relating college-level courses at thousands of schools to appropriate credit and placement at the colleges that the students eventually attend.

*English Advanced Placement Course Description. May 1980. The College Board. Pg. i.

C. Competencies

At the conclusion of this course, the student should be able to:

1. Close read a work of recognized literary merit.
2. Write expository papers of at least five well-developed paragraphs using the following methods:
   a. illustrating ideas by use of example.
   b. analyzing a subject by classification.
   c. explaining by means of comparison and contrast.
   d. using analogy as an expository device.
   e. explaining through process analysis.
   f. analyzing a cause and effect relationship.
   g. using definition to help explain.
   h. reasoning by use of induction and deduction.
   i. explaining with the help of description.
   j. using narration as an expository technique.
3. Proofread, edit, and rewrite papers to reflect acceptable college level work.

D. Textbooks and Materials

The basic anthologies referred to throughout this course of study are: Abrams, M. H. Editor. The Norton Anthology of English Literature. Third Edition. Volumes I and II. New York: W. W. Norton and Company, Incorporated, 1974.

Supplemental books used in Advanced Placement British Literature are:

1. Baker, Sheridan. The Practical Stylist. Fourth Edition. New York: Harper and Row.

2. Holman, C. Hugh. A Handbook to Literature. Third Edition. Indianapolis: Bobbs-Merrill Educational Publishing.

3. Woolf, Virginia. Room of One's Own.

4. Roberts, Edgar V. Thinking and Writing About Literature. Starpath Series. New York: Prentice Hall, Inc.

E. Evaluation

Evaluation of student writing assignments will be consistent with "Guidelines for Evaluating and Grading Student Writing" included with the Sequential Composition Program in the Appendix of the McCaskey English Program. Approximately equal weight will be given to writing assignments and to participation in oral analysis of literature.

A three hour Advanced Placement English Examination, prepared by the Development Committee for Advanced Placement English, will be administered on Monday morning of the second week of May to all students enrolled in the course. Testing fees are paid by the School District of Lancaster.

This examination gives students the opportunity to demonstrate their mastery of course competencies and serves as a valid measurement of the degree to which the course meets its goals.

Ordinarily, the examination consists of one hour of multiple choice questions followed by two hours of essay questions. In the computation of a student's total score, performance on the essay section carries twice as much weight as does performance on the multiple choice section. The multiple choice section is scored by computer; the essay section is evaluated by readers selected and trained by the College Entrance Examination Board.

In July of each year, grades are reported to the students, to the high school, and to the colleges or universities students are entering. For advanced placement credit, total raw scores are reported on a five-point scale: 5 - extremely well qualified; 4 - well qualified; 3 - qualified; 2 - possibly qualified; 1 - no recommendation. Standards of acceptability vary with the policies of English departments of individual colleges and universities. Students are advised to consult their respective schools regarding such policies.

The ultimate evaluation of student success and of course validity is reflected in the number of students who achieve scores of 3, 4, or 5. It is anticipated that 90% of the students should achieve such scores.

F. The Role of the Teacher in Advanced Placement

*In conducting an Advanced Placement English class, the teacher serves as discussion leader, critic, and scholar, helping the members of the class assume much of the responsibility for their own learning. Outside of class the teacher confers with students to assist them with their reading, writing, and rewriting.

In planning the course, the teacher attempts to coordinate the close study of a relatively small number of works in class with the students' outside reading. The teacher should work with a small group of students to create in the class the flexibility and intimacy of a seminar in which students are encouraged to test their responses to literary works against those of other students and of literary critics.

The teacher must remember that Advanced Placement is an approach to study. The approach can be taught using any content. Therefore, the content of the course must be flexible to meet the needs and interests of the student.

Whenever possible, the teacher of Advanced Placement British Literature should serve as a tour guide and take the class for an eight day tour of England and Wales. This tour should not operate primarily in London; instead the point of reference should be Bath. The countryside, cathedrals, and towns which provided so much stimulus to the writers and painters of the 17th, 18th, and 19th centuries should be the primary emphasis of such a town. London should be the last stop; Westminster Abbey, the finale.

G. Summer Reading List and Composition Assignments

As a point of departure for the opening days of the course, a common ground if you will, students should have read and responded to a variety of literature. Following is a sample of the kind of syllabus students should receive prior to their Advanced Placement course.

*English Advanced Placement Course Description. May 1980. The College Board, page 1.

ADVANCED PLACEMENT BRITISH LITERATURE
SUGGESTED TOPICS

1. In some novels and plays certain parallel or recurring events prove to be significant. In an essay, describe the major similarities and differences in a sequence of parallel or recurring events in a novel or play and discuss the significance of such events. Do not merely summarize the plot.

2. Choose a character from a work of recognized literary merit and write an essay in which you (a) briefly describe the standards of the fictional society in which the character exists and (b) show how the character is affected by and responds to those standards. In your essay do not merely summarize the plot.

3. In retrospect, the reader often discovers that the first chapter of a novel or the opening scene of a drama introduces some of the major themes of the work. Write an essay about the opening scene of a drama or the first chapter of a novel in which you explain how it functions in this way.

4. Oscar Wilde has said, "The highest form of art is suggestion." Accept this premise, and relate it to a novel or play of recognized literary merit.

5. Subjectively respond to a novel or a drama you have read.

Attachment #1

ADVANCED PLACEMENT BRITISH LITERATURE

THE NOVEL

Austen, Jane - Northanger Abbey

Austen, Jane - Mansfield Park

Austen, Jane - Pride and Prejudice

Bronte, Charlotte - Jane Eyre

Butler, Samuel - The Way of All Flesh

Cary, Joyce - The Horse's Mouth

Conrad, Joseph - Lord Jim

Conrad, Joseph - Secret Sharer

Dickens, Charles - Bleak House

Dickens, Charles - David Copperfield

Defoe, Daniel - Robinson Crusoe

Eliot, George - Adam Bede

Eliot, George - Middlemarch

Eliot, George - Mill on the Floss*

Fielding, Henry - Tom Jones

Forster, E. M. - Passage to India

Golding, William - Lord of the Flies

Goldsmith, Oliver - Vicar of Wakefield

Hardy, Thomas - The Mayor of Casterbridge

Hardy, Thomas - Return of the Native

Hilton, James - Lost Horizon

Huxley, Aldous - Brave New World

Huxley, Aldous - Point Counterpoint

Joyce, James - Portrait of the Artist as a Young Man

Maugham, Somerset - Of Human Bondage

*Required Novel. This will be used as our "common denominator."

Meredith, George - The Ordeal of Richard Feverel

More, Sir Thomas - Utopia

Orwell, George - Animal Farm

Orwell, George - Nineteen Eighty Four

Richardson, Samuel - Pamela

Scott, Sir Walter - Waverly

Shelley, Mary - Frankenstein

Sterne, Laurence - Tristram Shandy

Thackeray, William M. - Vanity Fair

Trollope, Anthony - Barchester Towers

Waugh, Evelyn - The Loved One

Woolf, Virginia - Mrs. Dalloway

Woolf, Virginia - To A Lighthouse

DRAMA

Marlowe, Christopher - The Tragedy of Dr. Faustus

Any drama by William Shakespeare - EXCEPT: Lear, Romeo & Juliet, The Tempest

Any drama by George Bernard Shaw

Wilde, Oscar - Lady Windermere's Fan

The Importance of Being Earnest

Attachment #2

ADVANCED PLACEMENT BRITISH LITERATURE
WRITING ASSIGNMENTS

The following questions are highly personal in nature. They are designed to help you clarify your image of your inner space. More practically, they are questions often asked when filling out college entrance applications. Why not do them over the summer in peace?

Your responses will be on file with me. Your applications will then be one third complete. These are also due on the first day of class. They will provide me with an overview of ... you! Remember, specifics are important.

1. Write a brief autobiography.

2. What single event/activity has had the greatest impact on your life?

3 Name your three most well-defined goals. Give specific reasons for choosing each one.

4. List three books which have had a profound impact upon you. Explain why you have chosen or can really "relate" to these three.

Attachment #3

H. Content

I. Geoffrey Chaucer

A. Content

1. The Canterbury Tales

a. "General Prologue"
b. "The Miller's Tale"

2. "Merciless Beauty"

3. "Truth"

B. Student Activities

1. Analyze the cause and effect relationship/s in Chaucer's "Miller's Tale." This essay should be completed in 1 class period and graded on content only!

2. Take-home essay: Analyze the structure of Chaucer's poem "Truth." Does the form suit the topic? Does the form suit Chaucer's development of the topic?

C. Teacher Strategies

1. Close read "Merciless Beauty" with the class.

2. Discuss similarities between Middle English and Modern English.

3. Lead the class to see the brilliance of Chaucer's poem "Merciless Beauty." Refer to:

a. change of time.
b. change of mood.
c. use of the refrain.
d. use of simple to complex structure.
e. use of the words "fat," "lene," "bene."

4. Discuss the speaker/listener relationship in the poem "Merciless Beauty."

5. Argue with the class. If they believe the poet is free, the teacher insists the poet is still a captive!

6. Explain the literary genre known as the fabliau.

II. Sir Philip Sidney

A. Content

1. Biographical Introduction.

2. Selections from An Apology for Poetry.

3. "Ye Goatherd Gods."

4. "Thou Blind Man's Work."

5. Selections from Astrophel and Stella.

B. Student Activities

1. List the main idea Sidney presents in An Apology for Poetry.

2. In a 5 paragraph essay (1 for Introduction, 3 for Body and 1 for Conclusion) based solely upon evidence presented in Apology, paint a word picture of Sir Philip Sidney.

3. "Thou Blind Man's Work" is one of the finest sonnets written in English. Sidney broke the cardinal rule of sonnet structure and created a masterpiece. What rule did he break and by breaking it, what emotional response does he evoke from you, the reader? This question should be answered in twenty minutes during class. The papers should then be exchanged and read by fellow classmates. Discussion will ensue. The teacher should stay out of this process unless invited in.

C. Teacher Strategies

1. Read selections from student compositions. Allow the class to comment.

2. Write an in-class response to B #3. Read it. Encourage student comment!

3. Trace the sonnet progression of Astrophel and Stella. Help the class to understand that Sidney ripens, vacillates, matures, waxes, wanes - is human and fallable both as a poet and as a lover.

4. Point out Sidney's constant use of hexameter rather than pentameter.

5. Ask the class to define delight as Sidney uses it. Read J. B. Priestly's essay "Delight" to the class. Ask them to define delight as both men would.

6. Define literary criticism. Show the class that Sidney's Apology for Poetry is the first example of this art form in British literature.

III. Edmund Spenser

A. Content

1. Biographical Introduction.

2. Sonnets from Amoretti.

3. "Epithalamion."

B. Student Activities

1. Notice marginal note #1 pg. 739 Norton which refers to "Epithalamion." The terms used to describe the genre and the poem itself are also terms used in music and painting.

2. Choose one of the ten sonnets from Spenser's Amoretti. In an oral presentation, discuss its theme, mood, tone, imagery, conformity to sonnet rules, references to mythology, total effectiveness as a single work of art.

C. Teacher Strategies

1. Compare the epithalamion to an epic. Stress structure.

2. Show Spenser's influence upon John Milton. Use the form of "Epithalamion." Compare that form/pattern with that used by Milton in "L'Allegro" and "Il Penseroso."

3. Close read "Epithalamion" with the class. Point out spectacular imagery achieved by coupling Spenser's knowledge of mythology with references to the Bible.

4. Pop quiz - Based on "Epithalamion," what is Spenser's favorite food?

IV. Christopher Marlowe

A. Content

1. Biographical Introduction.

2. The Tragical History of the Life and Death of Dr. Faustus.

B. Student Activities

1. Trace the development of the Faust theme and legend in literature.

2. Close read The Tragical History of the Life and Death of Dr. Faustus. Be prepared to respond in writing to this idea: Can Faustus be compared to Eve? Is Dr. Faustus Eve's male counterpart? In what ways are they similar? In what ways do they differ?

C. Teacher Strategies

1. Discuss the meaning of the word innocence. Relate this word to Dr. Faustus.

2. Discuss the meaning of the word magic as used by Faustus in Act I.

3. Pop quiz - Write the words BLOOD CLOT and CONTRACT on the blackboard. Ask the students to react to them, i.e., relate them to Dr. Faustus.

4. Point out Marlowe's use of fire in the play. This reference relates to Greek mythology, i.e., Prometheus.

5. Relate Marlowe's concept of Hell as shown by the dialogue between Faustus and Mephistopheles to that of John Milton in Paradise Lost.

6. Does Faustus relate to us - to the human condition?

V. William Shakespeare

A. Content

1. Biographical Introduction

2. Sonnets

3. King Lear

4. "The Phoenix and the Turtle"

B. Student Activities

1. Take Home Essay: "In King Lear, suffering takes every form, physical, mental, sometimes both. 'How sharper than a serpent's tooth it is to have a thankless child!' One of the ways the proud and arrogant must learn wisdom is by being stripped - stripped of their luxuries, their status, their power, and reduced to the level of beasts. It is noteworthy that this stripping process is one which can be done by one's enemies or by the elements, or by both."

   Accept this premise, and using Shakespeare's characterization of King Lear, trace its "development" in Lear's life.

2. Study the sayings of the Fool.

3. Study Lear's words in Act IV, sc. 7. Study Cordelia's.

C. Teacher Strategies

1. Take charge of Lear! Present the following themes for discussion - lecture.

   a. "I learn by suffering therefore I am."
   b. Lear as Shakespeare's Oedipus.
   c. the effect of nature on Lear's tragedy.
   d. the effect of astrology on Lear's tragedy.
   e. endurance as Lear's redeeming quality.
   f. Touchstone from As You Like It as the forerunner of the Fool.
   g. the relationship between the ultimate triumph of Cordelia and Lear to Shakespeare's "Sonnet 116." This should be done quietly, subjectively.

2. Allow the students to "direct" you as you read passages from Lear. Draft other students to "read" with you. All readers submit to class suggestions and interpretations.

3. Close read "The Phoenix and the Turtle" with the class. Discuss possible interpretations of the allegory. Can the poem be understood even though the allegory Shakespeare had in mind has been lost?

VI. John Donne

A. Content

1. Biographical Introduction
2. "Lovers' Infiniteness"
3. "A Valediction: Of Weeping"
4. "Elegy XIX"
5. "Satire III, Religion"
6. "Holy Sonnets XIV and XVIII"
7. "From Sermon LXVI"

B. Student Activities

1. Close read all the selections. List them in order of preference.
2. "Whatever else may be said of John Donne, five ideas no person may dispute. The first is his honesty; the second his sexuality; the third his spirituality; the fourth his humanity; the fifth his artistic egotism." Attack or defend this statement using evidence gleaned from the selections we have studied. This is a take-home essay.
3. Pop quiz - Relate "Holy Sonnet XVIII" to the "Song of Solomon/Songs."
4. Pop quiz - What singular image pervades many of the Donne selections we have read?
5. Use "Sermon LXVI" as a model. Write a "sermon" imitating Donne's style; include metaphysical conceit.

C. Teacher Strategies

1. Read Donne's poetry and prose. Point out the extreme energy resulting from his coupling of incongruous images and ideas.
2. It is Donne who just mentions "the contraries." Call the students' attention to this fact; it will figure largely in their study of Blake.
3. Ask the students if Donne reminds them of any author we have studied. If so, how? Let them decide which author influenced Donne the most.
4. John Donne is a poet of anxiety, tension, doubt. He is a pressure cooker. Give a lecture illustrating this by comparing him with a quiet disciple of his - George Herbert.
5. Donne's poems are dramatic; ask the class to decide the setting of the poem "A Valediction: Of Weeping." Design a stage set for this poem.

VII. George Herbert

A. Content

1. Biographical Introduction

2. "Virtue"

3. "Easter Wings"

4. "The Altar"

5. "The Collar"

B. Student Activities

1. Take home essay - Compare Herbert's poem "Virtue" to "The Silver Swan" (pg. 1021, Norton I). Both poems were set to music; both possess conceit; can they be compared in any other ways?

2. Pop quiz - Write this on the blackboard. Talk about word pictures - I mean really, George! Allow the class five minutes to react to this statement. Collect the papers - and begin!

3. Pop quiz - Before studying "The Collar," write the word WHIPLASH on the board. Allow the class to react - relate the poem to this irreverent comment.

C. Teacher Strategies

1. In a lecture, compare John Donne with George Herbert.

2. In a lecture, prepare the class for more "architecture" in poetry as a result of Herbert's "Easter Wings" and "The Altar." George Herbert is a forerunner of John Dryden.

VIII. Andrew Marvell

A. Content

1. Biographical Introduction

2. "On Paradise Lost"

3. "The Definition of Love"

B. Student Activities

1. Write a prose definition of love based upon Marvell's poem. This is an in-class writing assignment and will be graded on content only; holistic scoring will be used.

2. Ever remembering that "the highest form of art is suggestion," and that Marvell served as Milton's scribe in the writing of Paradise Lost, is Marvell's poem "On Paradise Lost" a subtle, unspoken eulogy and/or tribute to his friend John Milton? It is interesting to note that the poem was written in 1674; John Milton died in 1674. Respond to the preceding statements using either the inductive or deductive approach. Use specific references to the poem whenever possible.

C. Teacher Strategies

1. Pop quiz - Do the last two lines in Marvell's poem "On Paradise Lost" disturb you? If so, why?

2. Lecture - Using Marvell's poem "The Garden," prove Milton's influence upon Marvell. Refer to "L'Allegro" and "Il Penseroso."

IX. John Milton

A. Content

1. Biographical Introduction

2. From Areopagitica

3. "On The New Forcers of Conscience Under the Long Parliament"

B. Student Activities

1. Close read Areopagitica. Choose two passages which you consider particularly scathing. Be prepared to defend your selections in class.

2. Relate the theme of the sonnet "On The New Forcers of Conscience Under the Long Parliament" to that of Areopagitica. This is a take-home essay.

C. Teacher Strategies

1. Lecture - Using Areopagitica as a model, illustrate Milton's classical learning, classical method of argumentation, knowledge of the Bible, sense of history, and love of England.

2. Pop quiz - Define innocence as Milton does in Areopagitica.

3. Use Milton's paragraphing as a lesson in composition.

4. Define the term sonnetto caudato. Use "On The New Forcers of Conscience Under the Long Parliament" as an example.

X. John Dryden

A. Content

1. Biographical Introduction

2. From An Essay of Dramatic Poesy

3. From The Author's Apology for Heroic Poetry and Heroic License

4. From A Discourse Concerning the Original and Progress of Satire

5. From The Preface to Fables Ancient and Modern

B. Student Activities

1. Compare and/or contrast Dryden's methods of literary criticism with those of Sir Philip Sidney. In what areas do the two men agree? Disagree? Was Dryden influenced by Sidney's Apology for Poetry? Begin by outlining Dryden's techniques as a critic; then write a five paragraph essay describing the processes Dryden used as a literary critic.

2. List several examples of Dryden's brilliance as a phase-maker and substantiator. Be prepared to explain your choices in a class discussion.

C. Teacher Strategies

1. Lecture - Compare John Dryden's methods of criticism with those of Alexander Pope as expressed in Pope's "Essay on Criticism."

2. Let the class choose a short poem and use Dryden's critical techniques to evaluate it.

XI. Samuel Johnson

A. Content

1. Biographical Introduction

2. From The Preface to Shakespeare

B. Student Activities

1. "It ought to be the first endeavor of a writer to distinguish nature from custom; or that which is established because it is right, from that which is right only because it is established; that he may neither violate essential principles by a desire of novelty, nor debar himself from the attainment of beauties within his view, by a needless fear of breaking rules which no literary dictator has authority to enact." So said Samuel Johnson in "Rambler 156." Relate this comment to The Preface to Shakespeare, and using Johnson's own definition of the limitations of a literary critic, decide how valid Johnson's remarks concerning Henry IV and King Lear are. This is a take-home essay and should be three pages in length. Use references to either play and to Johnson's Preface to support your point of view.

2. Apply Dr. Johnson's view of literary criticism to any modern novel, short story, or drama. Be prepared to present your Johnsonian criticism in a seminar situation.

C. Teacher Strategies

1. Be quiet. Lead a discussion by playing a Quaker; allow the students time to find their own way.

2. Suggest a suspension bridge. Hope that the students see the towers of criticism as Sidney, Spencer, Dryden, Pope, Johnson.

XII. William Blake

A. Content

1. Biographical Introduction

2. The Marriage of Heaven and Hell

3. "The Poison Tree"

B. Student Activities

1. Imitate the style of William Blake, and using a spiritual or political theme, write a "memorable fancy" of your own.

2. List any statements from The Marriage of Heaven and Hell which you find offensive.

C. Teacher Strategies

1. Lecture - Explain Blake's use of "the contraries" and ask the class to give examples of these "contrary" states from their own experience.

2. Pop quiz - Based on your reading of The Marriage of Heaven and Hell, what British authors does Blake admire?

3. Discuss simplicity.

XIII. William Wordsworth

A. Content

1. "Strange Fits of Passion Have I Known"
2. "Tintern Abbey"
3. "Mutability"
4. Preface to Lyrical Ballads

B. Student Activities

1. Read footnote #2, pg. 140. Relate the stanza included in that footnote to the poem "Strange Fits of Passion Have I Known." Relate the omission of the stanza found in footnote #2 to Wordsworth's beliefs about poetry as he expressed them in Preface to Lyrical Ballads. Be prepared to discuss your point of view.

2. Close read Wordsworth's poem "Tintern Abbey." Pay special attention to lines 93-112. Now turn to pg. 2416 and read William Empson's criticism of these lines. In an essay of at least five paragraphs, defend or debunk Empson's point of view.

C. Teacher Strategies

1. Stress the "greyness" of the arts. In a lecture, present the fact that understanding and not agreement is the purpose of all artists. It is the critic's responsibility to understand. We must all become wise and gentle critics.

2. Lecture - Show the stages of Wordsworth's poetic development. Point out that this most controlled of Romantic poets went to extremes. Point out that he became ineffectual as he aged; the younger Romantics felt deserted and betrayed.

XIV. Samuel Taylor Coleridge

A. Content

1. Biographical Introduction

2. "This Lime Tree Bower My Prison"

3. From Biographia Literaria

B. Student Activities

1. Close read Biographia Literaria. Based upon the other literary critics we have studied, how does Samuel Taylor Coleridge compare? Take any notes you deem necessary as you read. Be prepared to discuss Coleridge as a critic and philosopher.

2. Compare "This Lime Tree Bower My Prison" to Wordsworth's "Tintern Abbey." Consider poetic execution, imagery, tone, philosophy, and emotional stimulus.

C. Teacher Strategies

1. Coleridge is the greatest of all literary critics. Even now, our precepts of literary criticism find their beginning and finest statement in the words of Coleridge. In a lecture, present and illustrate this idea using references to Coleridge, T. S. Eliot, and I. A. Richards.

2. Pop quiz - Based on all the critics we have read, what two Shakespearean plays are singled out over and over as exemplary?

XV. John Keats

A. Content

1. Biographical Introduction
2. From Sleep and Poetry
3. "On Seeing the Elgin Marbles for the First Time"
4. "On the Sea"
5. "La Belle Dame sans Merci"
6. "To Sleep"
7. "On Fame"
8. "Ode to Psyche"

B. Student Activities

1. Read all these poems out loud.
2. "In the poetry of John Keats, we find an exquisite blending of the glorious heritages of Greece and of England." Using the poems listed above, document the preceding statement. This is a take-home essay.
3. According to John Keats' Sleep and Poetry, what are the various stages a poet goes through in the perfection of his art? List these stages from the simplest to the most complex.

C. Teacher Strategies

1. Pop quiz - Write the word sleep on the board. Ask the class to define sleep the way Keats did.
2. Lecture on Keats' theory of negative capability.
3. Lecture - Discussion on Keats' idea of a "pleasure thermometer."
4. Read some selections from the letters of John Keats.

XVI. Christina Rossetti

A. Content

1. Biographical Introduction

2. "Goblin Market"

3. "A Birthday"

B. Student Activities

1. Trace the rhyme and rhythm found in Christina Rossetti's "Goblin Market." Does she use any unusual poetic rhythms or forms?

2. Relate the theme of "Goblin Market" to any philosophy, ideology, theology, or system of thought with which you are familiar. This is a take-home essay; length is not the object; logic is. Use detailed methods of argumentation and explication. No paragraph should be fewer than eight sentences in length.

C. Teacher Strategies

1. Pop quiz - Write the names Laura and Lizzie on the board. Ask the class which name has the sweeter sound. Ask them why Rossetti chose these names for the two sisters.

2. Lecture - Compare "The Rime of The Ancient Mariner" by Coleridge with Rossetti's "Goblin Market." Point out the theologies expressed in each poem; point out the parallels in structure; point out the unexpected joy and faith in Rossetti's conclusion.

3. Is Rossetti a scholarly poet? Pose this question to the class. Hope that students will begin by agreeing upon a definition of the term scholarly poet.

4. In a class discussion, decide if the sex of the poet is obvious because of the imagery in "A Birthday."

XVII. Oscar Wilde

A. Content

1. Biographical Introduction

2. From The Critic as Artist

3. Preface to The Picture of Dorian Gray

B. Student Activities

1. Which speaker from The Critic as Artist do you prefer? Why? Be prepared to discuss your view in class. Use specific references to the text. Generate light!

3. "All art is quite useless." Respond subjectively to Wilde's flip final comment. This response may come as paragraph, paradox, or poem.

C. Teacher Strategies

1. The art of conversation - Oscar Wilde and his friends had mastered it. Invite the class to join in a conversation; invite fellow staff members. The topic/topics may be agreed upon prior to the class period. The single rule -- the subject must deal with some form of art.

2. Close read the Preface to The Picture of Dorian Gray with the class. Enjoy the beauty of the simple sentence.

XVIII. Gerard Manley Hopkins

A. Content

1. Biographical Introduction
2. "The Starlight Night"
3. "The Windhover"
4. "Carrion Comfort"
5. "No Worst, There is None"

B. Student Activities

1. Define the following poetic terms and relate them to Hopkins' poetry:
   a. kenning
   b. sprung rhythm
   c. alliteration
   d. assonance
   e. punctuation
   f. condensation
   g. colloquial language
   h. metaphysical conceit
   i. archaic meaning of words
   j. puns
   k. neo-classicism
   l. suggestion
   m. paradox
   n. internal rhyme
   o. caesura
   p. enjambment
2. Explicate one of the following poems: "The Starlight Night," "Carrion Comfort," or "No Worst, There is None."

Gerard Manley Hopkins (cont'd)

C. Teacher Strategies

1. Lecture on "The Windhover." Illustrate how the tightness of the poem strengthens its meaning. Further illustrate the paradox of beauty and power coupled with humility. Show the influence of John Donne upon Gerard Manley Hopkins.

2. Suggest a topic to the class. Then, together, attempt to construct a poem as accurately and beautifully as one of Hopkins' poems.

3. Call the students' attention to Hopkins' respect for <u>punctuation</u> in poetry. His choice of punctuation is as careful as his choice of words.

XIX. Virginia Woolf

A. Content

1. Biographical Introduction

2. "The Mark on the Wall"

B. Student Activities

1. "The Mark on the Wall" can be read as a story; however, on a deeper level it is a study of the creative process and a rare view into the mind of an artist. Based upon this short story, analyze Virginia Woolf's method of "wording." What can we learn from her?

2. Are there other authors who write in a manner similar to Virginia Woolf? List them. What is their basic mode of literary expression? I am particularly interested in her French, British, and American contemporaries.

C. Teacher Strategies

1. Pop quiz - Write the words stimulus and response on the blackboard. Allow the students to react to these words and "The Mark on the Wall."

2. Teacher lecture - DIGRESSION as a literary technique. Explain its uses. Encourage any student to respond to this lecture by using the device!

3. Pop quiz - Who's Afraid of Virginia Woolf and why? Should we be?

XX. Doris Lessing

A. Content

1. Biographical Introduction

2. "To Room Nineteen"

B. Student Activities

1. All of us will become women as we read this story. We will all be married; we will all have four children; we will all be intelligent; we will all have gardens. Above all, we will be sensible!

2. Relate Doris Lessing's style to that of Virginia Woolf.

3. Relate the theme of "To Room Nineteen" to Woolf's A Room of One's Own.

C. Teacher Strategies

1. Lead a class discussion on "To Room Nineteen." Pose the leading question. Make it something profound -- "Well ..." will do quite nicely. Let the class go!

2. If the discussion is going well and if it is not being dominated by one of two, why not go and buy yourself a cup of coffee?

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